

*Susan II*

MARY HARTMAN,  
MARY HARTMAN

EPISODE #  
(TAPE #1-19)

by  
ANN MARCUS  
JERRY ADELMAN  
DANIEL GREGORY BROWNE

FINAL DRAFT  
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CAST OF CHARACTERS

MARY . . . . .	LOUISE LASSER
TOM . . . . .	GREG MULLAVEY
CHARLIE . . . . .	GRAHAM JARVIS
LORETTA . . . . .	MARY KAY PLACE
HEATHER . . . . .	CLAUDIA LAMB
GEORGE . . . . .	PHIL BRUNS
MARTHA . . . . .	DODY GOODMAN
CATHY . . . . .	DEBRALEE SCOTT
LT. TRASK . . . . .	BILLY BECK
DAVEY . . . . .	WILL SELTZER
GRANDPA . . . . .	VICTOR KILIAN
CLEMENS . . . . .	ARCHIE HAHN
FOLEY . . . . .	BRUCE SOLOMON
REV. STANDFAST . . . . .	GEORGE FURTH
MAE . . . . .	SALOME JENS
STEVE . . . . .	ED BEGLEY, JR.
CLETE . . . . .	MIKE LEMBECK
JESUS . . . . .	ANDY RUBIN
CROWD	
TV CAMERAMAN	
POLICE OFFICERS	
PHOTOGRAPHER	

SETS

<u>ACT ONE</u>	<u>EXT. STOREFRONT FOLLOWING END OF EPISODE #18</u>
(Pg. 1)	(Tom, Loretta, George, Charlie, Cathy, Steve, TV Cameraman, Crowd, Lt. Trask, Davey, Clete, Jesus, Rev. Standfast, Mary, Foley, Police Officers)
(Pg. 8)	<u>SHUMWAY KITCHEN</u> (Martha, Grandpa, Heather,,Jesus)
<u>ACT TWO</u>	<u>POLICE STATION - HALF HOUR LATER</u>
(Pg. 11)	(Mary, Lt. Trask, Foley, George, Tom, Clemens, Photographer)
(Pg. 17)	<u>MAE'S APARTMENT</u> (Mae)
<u>ACT THREE</u>	<u>LORETTA-CHARLIE BEDROOM</u>
(Pg. 18)	(Charlie, Loretta)
<u>ACT FOUR</u>	<u>HARTMAN KITCHEN - NIGHT</u>
(Pg. 23)	(Mary, Tom, Heather)

ACT ONEEXT. STOREFRONT - FOLLOWING END OF EPISODE #18

THE CAR IS PARKED AT THE CURB. THE CROWD IS STILL THERE. ALSO PRESENT: TOM, GEORGE, LORETTA, CHARLIE, CATHY, STEVE. ALSO PRESENT: THE TELEVISION MEN. NOTE: THROUGH THE FOLLOWING, WHEN THE TV PEOPLE INTERVIEW INDIVIDUALS, PEOPLE IN THE CROWD BEHIND THE INTERVIEWEES MISS NO OPPORTUNITY TO GRIN AND WAVE AT THE CAMERA. TRASK IS HOLDING THE BULLHORN. DAVEY IS STANDING IN FRONT OF THE STORE, HOLDING HIS GUN AT THE READY.

TRASK

(ON BULLHORN; SOOTHING, AS THOUGH CONCERNED THAT DAVEY MAY BE PROVOKED INTO VIOLENCE)

All right, Davey. There's your car. Just put your gun away and get in the car and drive off.

CLETE MEIZENHEIMER WITH MICROPHONE AND TV CAMERAMAN WITH PORTABLE CAMERA APPROACH DAVEY.

CLETE

Before you leave, I'd like to ask you a few questions for the benefit of the shut-ins in our television audience who didn't have the privilege of watching this important event in person.

DAVEY

(POINTING GUN AT CLETE) Shoot.

CLETE

Huh? Oh. Well, you've had quite an unusual experience. You've killed five people, two goats and eight chickens. You've been holding a local housewife and a local police officer as hostages. So tell me this: after what you've been through, how do you feel?

DAVEY

Hungry.

CLETE

Very interesting. And how old are you?

DAVEY

Eighteen.

CLETE

Eighteen? What do you know about that, ladies and gentlemen? Davey, what are your plans for the future?

DAVEY

Well, first I'm going to get something to eat. And after that, I've been thinking about becoming either an electrician's assistant or a male nurse.

CLETE

Well, I know you're in a hurry so I won't keep you any longer. Thank you, Davey Jessup, teen-aged mass murderer. ~~and~~

(MORE)



CLETE (CONT'D)

Ladies and gentlemen, you have just heard an exclusive interivew with Fernwood's only teen-aged mass-murderer. That's all from here. Now over to my colleague, Jesus Jarrera, who is talking with the Reverend Standfast.

DAVEY GETS INTO THE CAR.

TRASK

(ON BULLHORN) All right, Davey. Start her up and drive off. And remember: the speed limit is fifty-five miles per hour. We're counting on you to set an example for teen-aged drivers throughout the county.

ANGLE NOW ON TOM, GEORGE, CHARLIE AND LORETTA.

TOM

(AGITATED) Why don't the police go in and get Mary out?

GEORGE

If it wasn't for you, she wouldn't be in there.

CHARLIE

Just remember this, Tom: I'll stand by you, no matter what happens.

TOM

Nothing's gonna happen.

GEORGE

What are you expecting? A presidential pardon?

CHARLIE

I remember something my Pa told me a long time ago. "Charley-boy," he said, "always remember this: a friend in need is a friend indeed." He was always making up things like that.

TOM

(LOOKING TOWARD THE STORE) What's taking them so long? Why don't they bring Mary out?

LORETTA

Maybe she's not anxious to get home. Like the song says, only happy birds fly back to the nest.

ANOTHER ANGLE

DAVEY GETS OUT OF THE CAR.

TRASK

(ON BULLHORN) What's wrong, Davey?

DAVEY

I haven't got my license with me. I don't want to get arrested for driving without a license.

TRASK

Well, we'll make an exception in your case if you promise to drive carefully.

DAVEY

I promise.

TRASK

Okay, then.

DAVEY

Promise I won't be arrested for driving  
without a license?

TRASK

I promise.

DAVEY

Cross your heart and hope to die?

TRASK

(TRYING NOT TO EXPLODE) Cross my heart  
and hope to die.

DAVEY

I'm in enough trouble the way it is.

TRASK

It'll be okay. I promise.

DAVEY

Well, okay then.

DAVEY GETS IN THE CAR, STARTS THE  
MOTOR, REVS IT UP SEVERAL TIMES, DIGS  
OUT. CROWD CHEERS AND STARTS TO  
SURGE FORWARD BUT IS HELD BACK BY  
POLICE OFFICER, AS:

TRASK

Stand back, stand back, everybody stand  
back. There are two innocent hostages in  
that building who have to be released.

TRASK, ACCOMPANIED BY A COUPLE OF UNIFORMED POLICEMEN, STARTS FOR THE STORE BUT IS INTERCEPTED BY JESUS.

JESUS

Could I have a word with you, Lieutenant, for the benefit of our television audience?

TRASK

Certainly. I'm proud to be a member of a police department that has nothing to conceal. I've been with the department for fifteen years, and although I was passed over for appointment as chief of police by a city administration that doesn't always realize that a public office is a public trust, we've got elections coming up and all that may change.

JESUS

Well, tell me this. Having heroically and successfully brought this event to a successful conclusion after hours of heroic and successful work, how do you feel?

TRASK

I'm a little tired.

JESUS

That's very interesting. Well, I know you're anxious to go in and release the hostages. Thank you for a very interesting and informative glimpse into the inner working of the Fernwood Police Department.

(TRASK AND POLICEMEN EXIT INTO STORE)



ANGLE ON JESUS AND STANDFAST

(STANDFAST IS STILL PLASTERED)

JESUS

Well, Reverend, as this near-tragic incident in which you played such a heroic part draws to a close, what are your feelings?

STANDFAST

My will be done. I mean thy will be done. Not (TO JESUS) thou's... (LOOKS UP) thou's.

JESUS

I imagine you find religion a great comfort at a time like this.

STANDFAST

As the good book says, "The rich shall inherit the earth."

JESUS

Isn't that "meek"?

STANDFAST

(A SHRUG OF DISMISSAL) Well, I always try to be meek.

CHEERING OF THE CROWD IS HEARD.

ANGLE ON STORE

CROWD IS CHEERING AS MARY AND FOLEY, HAVING BEEN RELEASED FROM THEIR BONDS, COME OUT. ALL SURGE TOWARD THEM. LORETTA AND CATHY ARE THE FIRST TO GET TO MARY, AND THEY EMBRACE HER WITH MUCH EMOTION. GEORGE IS VERY MUCH THERE, BUT TOM IS KIND OF HANGING BACK.

LORETTA

(GUSHING) Oh, honey, I been so worried about you I been shaking like a line of laundry in a high wind, and I wrote a song about the whole thing, and just everybody in town's been here, even that slinky number from the payroll department but you don't want to hear about that now. Shall I sing the song for you?

MARY

Mae was here? Mae Olinsky?

BAD VIBES BETWEEN MARY AND TOM. JESUS  
MUSCLES HIS WAY UP)

JESUS

Mrs. Hartman, I'd like to ask you a few questions for the benefit of our television audience.

MARY

This is on television?

JESUS

Yes, ma'am.

MARY

All that violence? In the family hour?

CUT TO:

SHUMWAY KITCHEN

MARTHA, GRANDPA, AND HEATHER ARE WATCH-  
ING THE ABOVE ACTION ON TELEVISION.

JESUS

I'm sure they'd be interested in your reaction to this dramatic event, Mrs. Hartman.

MARTHA

That dress she's wearing doesn't look good on television.

JESUS

After your ordeal when you've been separated from your loving family...

MARTHA

That's us.

JESUS

... and your hours of agony facing death at the hands of a teen-aged mass murderer, how do you feel?

MARY

What's the use of complaining?

JESUS

That's very interesting. Thank you, Mrs. Hartman. Ladies and gentlemen, we return you now to our studio for this important message from the makers of the underarm deodorant created to make our bicentennial a nicer year.

MARTHA TURNS OFF THE SET.

MARTHA

Well, thank the Lord Mary is all right. That sure was a narrow escape.

## GRANDPA

Sure was. The way that TV fellow was sticking that microphone in her face, I thought he was gonna knock her teeth out.

## MARTHA

Oh, it just gives me goose-pimples all over when I think that Mary was locked up in that Chinese laundry with a mass-murderer and I know I shouldn't be talking about it now that it's all over and all's well that ends well but I'm just so worked up from nervousness I can't settle down. I think I'll bake a cake.

## GRANDPA

Who's having a party?

## MARTHA

Nobody, but it's the least I can do to celebrate Mary escaping from the jaws of death, I wonder why they say "jaws," I mean it makes dying sound like you're being eaten by an alligator, I don't know why I said that, I can't stop talking, I'll go start the cake, you want to help me, Heather? You must be a nervous little wreck, I don't know why they allow things like that on television, it agitates children out of their little minds, come on, Heather.

BUT HEATHER HAS FALLEN ASLEEP.

FADE OUT



ACT TWOPOLICE STATION - HALF HOUR LATER

MARY IS TALKING WITH LT. TRASK. FOLEY IS IN ATTENDANCE. GEORGE IS HOVERING PROTECTIVELY. TOM IS KIND OF IN THE BACKGROUND AND IGNORED.

TRASK

(MAKING NOTES) Just a few more questions, Mrs. Hartman, if you don't mind. You're not too tired, are you?

GEORGE

Of course she's tired. Have you ever been locked up with a murderer?

TRASK

Very often.

GEORGE

Well, that's your business. Her business is being a housewife and she's got her own problems with that.

MARY

It's all right, Pa. I'm glad to cooperate. The police have been very nice to me. They rescued me from being a hostage. And Dennis risked his life for me.

GEORGE

Dennis? Who's Dennis?

FOLEY

Me.

GEORGE

When'd you two get on a first name basis?

MARY

Pa, when you're tied to somebody for six hours, you can't go on calling him "sergeant". I mean it's an intimate situation.

GEORGE

What's intimate about being tied back-to-back? You couldn't even see each other.

MARY

You can get to know a lot about a person from the way his back feels. You can communicate.

FOLEY SMILES AT HER. SHE SMILES AT HIM.

TOM

Look, what was the...

GEORGE

(INTERRUPTS) You keep out of this. (TO TRASK) Okay, finish your questions so I can take my daughter home.

TRASK

Well, we'll want more details when this thing comes to trial, but just tell me this for now, Mrs. Hartman. Did Davey ever threaten to kill you?

MARY

Not really.

TRASK

How do you mean?

MARY

He said a few things, I suppose you would call them threats.

TRASK

What did he say?

MARY

Oh, things like "I'll blow your brains out".

TRASK

I would certainly call that a threat.

MARY

Oh, well, see, you know: you're a policeman.

TRASK

All right, Mrs. Hartman. I won't keep you any longer now. Thank you for your cooperation. I know you've been through a very trying time. It really must have been a nightmare.

MARY

No, not really. It was more like a bad dream... Could I ask you something, Lieutenant?

TRASK

Certainly.

MARY

What's going to happen to Davey? You're going to keep your promise, aren't you? And not go after him for twenty-four hours.

TRASK

Absolutely. The honor of the department is at stake. We made a promise. We'll keep it.

MARY

Then maybe in twenty-four hours, he'll be able to get out of the country.

TRASK

Not likely. We only put a gallon of gasoline in the car. That'll take him to the foothills, and we'll surround the car and wait twenty-four hours and then grab him.

MARY

But that's not fair. Is it?

TRASK

We're keeping our promise.

MARY THINKS ABOUT THAT.

MARY

I think there's a catch in there someplace.

TRASK

You don't want him to get away, do you? He's a murderer.



MARY

Funny how hard that is to believe when you know the boy. I'm sure the Lombardi's would have liked him, too.

GEORGE

Come on, Mary. Martha's waiting for us.

TOM

I've got the car parked right outside.

MARY

I'll go in Pa's car. Where's your cap?

TOM REACHES UP FOR THE BILL OF HIS CAP BUT HE'S NOT WEARING IT.

TOM

I must have lost it in the excitement.

GEORGE

Where're your socks?

TOM, AS THOUGH THINKING HE MAY REALLY NOT HAVE HIS SOCKS ON, PULLS UP HIS PANTS AND LOOKS. HE IS WEARING SOCKS. SO HE LOOKS AT GEORGE. GEORGE GLARES AT HIM.

GEORGE (CONT'D)

You thought maybe you lost them in the excitement, too, huh? Come on, Mary.

CLEMENS AND PHOTOGRAPHER HURRY IN.

CLEMENS

Hello, Mrs. Hartman. Remember me?

Clemens from the Fernwood Courier.

We'd like to get your picture for the morning edition.

MARY

I look terrible. If I'd known all this was going to happen, I wouldn't have worn this dress.

CLEMENS

Just one picture.

PHOTOGRAPHER SNAPS MARY'S PICTURE.

CLEMENS (CONT'D)

Now how about one with the other hostage?

Come on, Sergeant.

GOOD-NATURED FOLEY COMES OVER.

CLEMENS (CONT'D)

Just stand next to each other.

FOLEY STANDS NEXT TO MARY, SMILES AT HER. THE SMILE IS CONTAGIOUS AS USUAL, AND SHE SMILES BACK AT HIM. PHOTOGRAPHER TAKES THEIR PICTURE.

CLEMENS (CONT'D)

Now how about one back to back the way you were when you were hostages.

FOLEY

(AGREEABLE) Sure.

FOLEY AND MARY STAND BACK TO BACK. PHOTOGRAPHER TAKES THEIR PICTURE.

CLEMENS

Great.

FOLEY

(TO MARY) Did you get the message?

MARY

Huh?

FOLEY

You said you got communication from my  
back.

MARY

Oh. Oh.

THEY EXCHANGE SMILES.

GEORGE

Come on, Mary. Martha's waiting.

MARY AND GEORGE EXIT. TOM IS LEFT  
WITH EGG ON HIS FACE.

TOM

(TO THE POLICE, LAMELY) Thanks, fellas.

TOM EXITS.

CUT TO:

MAE'S APARTMENT

MAE, SOLO, IN ROBE, SMOKING A  
CIGARETTE, THINKING, GETTING SOME  
IDEAS THAT SHE LIKES. SHE PICKS UP  
TOM'S CAP, TWIRLS IT THOUGHTFULLY  
ON THE TIP OF HER FINGER.

FADE OUT.

ACT THREELORETTA AND CHARLIE'S BEDROOM

OPEN ON CLOSE SHOT OF PAIR OF HANDS  
GIVING A PAIR OF FEET A PEDICURE.  
THE HANDS BELONG TO CHARLIE, AND THE  
FEET BELONG TO LORETTA, AS WE WILL  
SEE WHEN THE DIRECTOR CHOOSES TO  
PULL BACK THE CAMERA.

CHARLIE

I swear you have the ten cutest toes in  
all creation. They put me in mind of  
ten cuddly little piglets nuzzling up  
for their morning feed.

LORETTA

Oh Charlie, you're such a sweet talker.

CHARLIE

Then why don't you listen to me and put  
off our trip to Nashville for a few days?  
Make 'em wait for their newest superstar?

LORETTA

No, Charlie -- they've waited long enough.

CHARLIE

Just a couple more days?



LORETTA

Charlie, you don't have to treat me like a puny heifer just 'cause I'm a little bit pregnant. I come from hardy stock. Half an hour before my grandmammy birthed her thirteenth child, she was unloading hundred-pound bags of fertilizer.

CHARLIE

The doctor says you need rest. You sure shouldn't have been out in all that excitement tonight.

LORETTA

Well, I couldn't just sit home while my best friend was being held hostage by a mass murderer. Can you imagine what it must have been like for Mary? It's bad enough that her marriage may be going down the drain, but spending all that time in a Chinese laundry? (REFERRING TO THE PEDICURE) Do you like that shade of pink?

CHARLIE

Don't you?

LORETTA

It seems to me when I saw Kitty Wells that time in those open-toed boots, she was wearing a darker shade of pink.

CHARLIE

Okay, I'll make it darker. I've seen this coming.

LORETTA

The darker shade of pink?

CHARLIE

No, Tom's marriage heading for the rocks. I've been trying to warn him. When we were having lunch on Wednesday. No, I guess it was Tuesday. I said, "Tom", I said, "when a pig strays out of the wallow, sometimes he can't get back in."

LORETTA

Do you think he got the message?

CHARLIE

It looks like the sunset.

LORETTA

Their marriage?

CHARLIE

This shade of pink.

LORETTA

It's gonna be a terrible tragedy if their marriage breaks up. But that's the way life is sometimes, and Mary'll just have to make the best of it.

CHARLIE

Like you made the best of Mary being locked up in a Chinese laundry by composing that song about it.

LORETTA

Do you really like the song?

CHARLIE

Of course I like it. Because it came right from the bottom of your soul. The only thing I'm sorry about is that that mass murderer didn't hold Mary hostage before your recording session so you could have done that song on the demonstration record.

LORETTA

I think the record is all right, anyway.

CHARLIE

"All right"?? It's just good enough to make an overnight superstar out of you when we play it for the bigshots in Nashville, that's all.

LORETTA

I can't wait to get there.

CHARLIE

But honey -- a couple more days -- what difference will that make? So you can get some rest.

LORETTA

All the rest I need is eight hours sleep. I'll be fresh as a doozy daisy in the morning and ready to head for the open road.

CHARLIE

(GENUINELY WORRIED) You're sure?

LORETTA

Just as sure as I am that I love you a whole crunchy bunch.

CHARLIE

Okay, then. Get your eight hours, and I'll check over the car in the morning as soon as we get out of bed.

LORETTA

Oh, lover boy, I'm so happy and so excited. (HOLDS OUT HER ARMS INVITINGLY) C'mere.

CHARLIE

What about your toes?

LORETTA

(STILL HOLDING OUT HER ARMS) Make them wriggle.

CHARLIE LEAVES HER FEET, GOES INTO HER ARMS FOR A LONG EMBRACE AND KISS. AFTER WHICH:

LORETTA (CONT'D)

It may be a little more than eight hours. THEY KISS. HER TOES WIGGLE.

FADE OUT



ACT FOURHARTMAN KITCHEN - NIGHT

EMPTY. MARY, TOM AND HEATHER COME HOME. NATURALLY ENOUGH, THERE IS MUCH SILENT STRAIN BETWEEN TOM AND MARY. MARY, IN THIS SCENE, IS TORN BETWEEN WEARINESS FROM HER ORDEAL, ANGER AT TOM, AND THE TEARFUL AND AWFUL REALIZATION THAT HER MARRIAGE IS ON THE ROCKS. AS FOR TOM, HE KNOWS HE'S IN MARY'S DOGHOUSE, OF COURSE, AND DOESN'T KNOW HOW OR WHETHER TO ATTACK THAT PROBLEM AT THIS POINT. THERE IS A PAUSE AS ALL TAKE OFF COATS, ETC. NOTE: WE SEE STAIRWAY TO UPPER FLOOR.

MARY

Go to bed, Heather.

HEATHER

I want to see the news on TV.

MARY

It's late. Go to bed.

TOM

Do what your mother says.

MARY

I don't need any help from you. I can take care of my own child.

TOM

(QUICKLY BACKING OFF) Okay, okay.

MARY

Make Heather go to bed.

HEATHER

I'm going. (SHE EXITS)

MARY

We've got to talk. Right now.

TOM

Okay, fine. (BEGINS A CALM, REASONABLE STATEMENT) Now look. Everything that's happened has been a...

MARY

(INTERRUPTS) This is no time to talk. I'm tired. Being held hostage by a mass murderer is very hard work. Maybe people get used to it, but this is a first time for me, and I'm exhausted.

TOM

I thought you wanted to talk.

MARY

What is there to say? (FIGHTING TEARS) My marriage is wrecked. I've tried to make it a good marriage. I really have. When I think of all the years of magazine articles I've read on love and marriage, the documentaries I've watched on TV about the family, the constant searching I've done to make things better: the new cooking recipes, the fabric softeners, all the depilatories -- just to make ours an ideal marriage.

(MORE)

MARY (CONT'D)

That's what I tried for. But I failed.

I'm a failure. Is that what you want

me to say? All right I said it. I

hope you're satisfied. I'm going to bed.

Good night.

MARY EXITS. LEFT ALONE, TOM FEELS LIKE PUNCHING A WALL. HE PACES ABOUT FOR A WHILE. THEN HE STARTS FOR THE DOOR TO THE LIVING ROOM, ONLY TO BE STOPPED AS THE DOOR OPENS AND A BLANKET COMES FLYING IN, HITS HIM.

TOM

What's going on??

A PILLOW FOLLOWS, ALSO HITS HIM; AND THEN ANOTHER BLANKET.

TOM (CONT'D)

Mary, what is this??

MARY RE-ENTERS.

TOM

What's going on?

MARY

I want you to sleep downstairs tonight.

TOM

On the couch? Why?

MARY

Because our marriage is over.

TOM

Mary...

MARY

I told you I know about Mae.

TOM

The thing about Mae...

MARY

(INTERRUPTS) I don't want that name mentioned in my house.

TOM

You were the one who mentioned her name.

MARY

If you have to talk about her, just say "that woman".

TOM

All right.

MARY

I don't know how you can be interested in her, at all. She's got stringy hair and a thick waist.

TOM

Her waist isn't thick. It's...

MARY

(INTERRUPTS) How can you stand there telling your own wife about that woman's body?

TOM

You said her waist is...

MARY

(INTERRUPTS) There you go again, talking about her body. Is that all you can think about at a time like this?

TOM

Look, Mary, I know you're tired and upset.  
I understand how you must feel about Mae...

MARY

(CORRECTING) That woman.

TOM

Excuse me, I mean I understand how you  
must feel about that woman. All I want  
to say right now is that I'm sorry I  
wasn't here when you decided to go off  
and be a hostage. I know I should have  
been here, and I could have stopped you.  
I really feel very guilty.

MARY

Guilty because you weren't home or  
guilty because you were with Mae?

TOM

(CORRECTING) That woman.

MARY

I'm sorry, I mean with that woman.

TOM

Let me explain.

MARY

It's too late for that. I don't want  
to hear any explanations.

TOM

Then why did you ask me if I felt  
guilty?

MARY

So you could say yes.

TOM

To what?

MARY

What do you mean?

TOM

What's the question?

MARY

You're trying to confuse me. Why couldn't you have the decency to keep her away from the Chinese laundry when I was being held hostage?

TOM

That woman was the one who got Reverend Standfast to go into the laundry to swear on the stack of Bibles so you'd be released.

MARY

Why do you keep talking about her? It doesn't make any difference. It's bad enough having a husband who can't have sex, but to have a husband who can't have sex and who is also unfaithful is just too much. Our marriage is over.

TOM

Mary, our marriage can't be over.

MARY

Why not?



TOM

We can't afford a divorce. I barely make enough money to keep this place up. How am I going to pay for a place of my own?

MARY

You mean move out?

TOM

Well, yeah...

MARY

You can't move out. I've got enough work to do around here as it is without doing your work like mowing the lawn and fixing the TV set and the washing machine and the vacuum cleaner and taking out the garbage.

TOM

But what about the divorce?

MARY

Who said anything about a divorce? All I said is that our marriage is over.

TOM

(CONFUSED) What's the difference?

MARY

The difference is that you live here but you sleep downstairs on the couch.

TOM

For how long?

MARY

For as long as the marriage lasts.

TOM

You said it was over.

MARY

You're trying to confuse me. That's not fair.

TOM

(APPEASING) All right, all right. I'll sleep on the couch. But on one condition.

MARY

What?

TOM

That you don't tell anybody about it. I sure as hell don't want anybody to know my wife won't let me sleep with her.

MARY

Don't worry. I certainly don't want anybody to know that my husband isn't sleeping with me.

TOM

Okay then, it's a deal.

MARY

Good. That takes care of everything.  
Good night.

MARY EXITS.

TOM

(CALLS AFTER HER) That doesn't take care of everything. Mary, listen. You keep saying I have a problem. Well, I don't. I proved it. With Mae. So there is no problem, and you ought to be glad this whole thing happened.

ANOTHER PILLOW COMES FLYING THROUGH THE DOOR, HITS HIM IN THE FACE.

FADE OUT.

END OF EPISODE #19